

# VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Horn 4 in F

Premiered at the Three Choirs Festival, Hereford Cathedral, September 10, 1903



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# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4214

Novello Octavo Edition No. 11736

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## Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



# VOCES CLAMANTIUM

C. HUBERT H. PARRY

**Maestoso**

**A** **allargando**

**a tempo**

**B**

**C** **maestoso come prima**

**Moderato**

**D** **Meno mosso**

**a tempo**

**Poco animando**

48

*p*  $\langle \rangle$   $\langle \rangle$   $\langle \rangle$   $\langle \rangle$  *pp*

Musical staff 48-53: Treble clef, key signature of one flat. Measures 48-53. Dynamics: *p* with hairpins, *pp*. Articulation: accents.

54

Musical staff 54-59: Treble clef, key signature of one flat. Measures 54-59. Dynamics: *p*. Articulation: accents.

60

**E** **sostenuto**

2

62-63

*p*

Musical staff 60-67: Treble clef, key signature of one flat. Measure 60 has a fermata. Measure 61 has a 2-measure rest. Measure 62 has a 2-measure rest. Measure 63 has a 2-measure rest. Measure 64 has a fermata. Measures 65-67. Dynamics: *p*. Articulation: accents.

68

**F**

Musical staff 68-73: Treble clef, key signature of one flat. Measures 68-73. Dynamics: *p*. Articulation: accents.

74

3

75-77

Musical staff 74-82: Treble clef, key signature of one flat. Measure 74 has a fermata. Measure 75 has a 3-measure rest. Measure 76 has a 3-measure rest. Measure 77 has a 3-measure rest. Measure 78 has a fermata. Measures 79-82. Dynamics: *p*. Articulation: accents.

83

**G** **rit.**

**Allegro**

3

87-89

*ff*  $\rangle$  *p* *pp* *mf*

Musical staff 83-91: Treble clef, key signature of one flat. Measure 83 has a fermata. Measure 84 has a fermata. Measure 85 has a fermata. Measure 86 has a fermata. Measure 87 has a 3-measure rest. Measure 88 has a 3-measure rest. Measure 89 has a 3-measure rest. Measure 90 has a fermata. Measure 91 has a fermata. Dynamics: *ff*, *p*, *pp*, *mf*. Articulation: accents.

92

**H**

Musical staff 92-97: Treble clef, key signature of one flat. Measures 92-97. Dynamics: *mf*. Articulation: accents.

98

*mf* *cresc.*

Musical staff 98-103: Treble clef, key signature of one flat. Measures 98-103. Dynamics: *mf*, *cresc.*

104 I

*cresc.*

111

118 **rit.** **Animato** J

**Maestoso come prima**  $\text{♩} = \text{♩}$  K **Maestoso**

124 **4**

126-129 *p* *p*

133 *mf*

139 L *mf* *cresc.* *f*

**Lento** M **8** **8**

145 *f* 147-154 160-167

O **Animato** **sostenuto** *f* **2**

177-178

**P** **Animato** **a tempo** **rit.**

182-188

**R** **a tempo** **colla voce** **a tempo** **colla voce**

193 196-198 202-203

**a tempo** **colla voce** **S** **Animato**

204 207-208 210-211

**T**

216

**18** **28** **Horn 1 & 2**

223-240 241-268

**U** **poco animato**

272

**V** **3** **13** **7** **allargando**

280-282 283-295 297-303

**W** **a tempo** **rit.** **Meno mosso**

305 308-325



331 Y

*mf* *pp*

338

*cresc.* *f*

345 Z rit. AA a tempo

*dim.* *p* 8 8  
350-357 358-365

BB Poco animando CC

4 11  
367-370 *mf* 375-385

386

*mf* *dim.*

394 **Animato**

*mf*

DD

2 3 3  
401-402 403-405 408-410

411 EE

*f*

Detailed description: Musical staff starting at measure 411. The key signature has one flat (B-flat). The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present below the staff. A box containing the letters 'EE' is positioned above the staff.

417 rit.

*sempre cresc.*

Detailed description: Musical staff starting at measure 417. The melodic line continues with similar rhythmic patterns. A dynamic marking of *sempre cresc.* is written below the staff. The tempo marking *rit.* is placed at the end of the staff.

**a tempo**

423

*ff*

Detailed description: Musical staff starting at measure 423. The tempo marking **a tempo** is at the beginning. The staff contains a melodic line with rests and notes. A dynamic marking of *ff* is written below the staff.

429 FF

*cresc.*

17

434-450

Detailed description: Musical staff starting at measure 429. A box containing 'FF' is above the staff. The staff includes a double bar line and a repeat sign. A dynamic marking of *cresc.* is below the staff. The number '17' is written above the staff, and '434-450' is written below it.

451 **Lento**  $\text{♩} = \text{♩}$  GG **Moderato**

*f* *mf* *f*

Detailed description: Musical staff starting at measure 451. The tempo changes from **Lento** to **Moderato**. A box containing 'GG' is above the staff. The staff contains a melodic line with slurs and accents. Dynamic markings of *f*, *mf*, and *f* are placed below the staff. A note equals sign  $\text{♩} = \text{♩}$  is also present.

457

*mf*

Detailed description: Musical staff starting at measure 457. The staff contains a melodic line with slurs and accents. A dynamic marking of *mf* is written below the staff.

463

*mf*

Detailed description: Musical staff starting at measure 463. The staff contains a melodic line with slurs and accents. A dynamic marking of *mf* is written below the staff.

**Poco animando** HH

468

Detailed description: Musical staff starting at measure 468. The tempo marking **Poco animando** is at the beginning. A box containing 'HH' is above the staff. The staff contains a melodic line with slurs and accents.

Poco più mosso

475

Allargando a tempo

481

487

rit. a tempo

493

501

poco rit. rit. molto a tempo

507

513



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MUSIC SERIES

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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